

Only 1 person (Walter) tore the paper violently off
Others either respectfully detached the paper from
the cube by careful manipulation
or did not act at all (Klimowski + Lewis).

It can be deduced that in an environment as empty
and controlled as this, one's attention is focused
down : details (which may include wrapping paper)
become important and integral.

Omission such as words and extra material not so
much impede as to allow a fuller exploration of
each object. The project manifests particularity.

Of the approaches made 3 could be generalised

- 1/ No approach at all (K+L) SCULPTURE AS IDEA.
- 2/ Bringing to the volume a concept which is imposed
upon it. It is a prerogative of this approach that
a goal is in sight. Those in this category viewed
1 end. There was no speculation on an equation
between quantity of substance and that of time.
The results were academic though individually
some possessed ingenuity. SCULPTURE AS FORM
- 3/ So far only 1 student (Walter) has sensed the
material. He has brought least into the project and
thus manifested itself early in an unrelenting
frustration. He was the only one to treat the stuff
as active. He attacked it as if it was menacing,
challenging him. There is no result in the sense
of a traditional object only the result of a process.
As such he has maintained the healthy state
of an open ended situation. SCULPTURE AS PROCESS

There has been no physical cooperation between any of the students. Everybody has remained in his original position: only 1 student (Walters) moved for reasons of safety. Generally there are defects and left overs. That is to say, students have subtracted a sculpture from the original volume. Only 3, Walters, Deacon and Millidge have used the total original - paper and polystyrene in a process best expressed as metamorphosis (retention of volume while altering the shape) applied to this, a lot of observing of each other's processes has become important. The reaction to the project has been totally sympathetic. One might even add that the students at this stage contain a mixture of novelty for the situation, ingenuity for the sparsity of materials, and awe at the ubiquitous planning.

Individually

McArdle and Thomas are 'ostriches'. They are oblivious to the potentiality of the situation and work hard but laboriously. They do not allow a crisis to develop.

Powelsland borrowed out his volume then filled it with what he'd borrowed out. When full there was still a pile left over. As if the theory of the conservation of matter had been invalidated. He then proceeded to level off the overspill and carefully rewrap the volume to appear as it has done originally. Analogously 'putting the clock back'.

Deacon and Millidge are reinforcing and/or mutating the structure of the room with their paper/polystyrene fragments. Millidge has shown himself to be a prodigious worker and inventor. Deacon is the only person to feel the need for recording his work. To record is to make static (SCULPTURE AS OBJECT) the decision not to record the "events" by photography taken by staff has been reinforced by the majority of students who find the activity needs no outer justification.

DAY 2 cont.

The effect on myself was one of extreme fatigue (at doing nothing). Initially I reacted to the 'material only' discipline by reading at the earliest moment after the project. But my priorities are being changed: the stuff is achieving a vocabulary state in my communication. It is not the intention of the project to replace words with stuff: that is impossible unless what we communicate on a more profound less mundane level. What is intended is to redress the balance by specifying the particular means for a particular task.

WEEK 2 DAY II

Nothing precise can be proposed in materials. The best that can be achieved is through implication. Precision is limited to the properties of material which we call fact. Nothing outside these "facts" i.e. opinions, deductions, decisions are ~~possible~~^{precise} because they can not be perceived.

So far there have been no physical interactions between students. Only Mullidge attempted a "group enterprise but was turned away. However, there has been considerable group observation, each person to each other and to the group in general. This situation should potentially alter with this material. The extensible property of the roll (verb + noun) of paper is making the room an open network.

Staff are out of focus when it comes to details like the cellotaped^{on} rolls of paper. That is to say what we regard as trivial (a hangover from the "outside world", which is being corrected by the students) they seize and foster in such a way as to make it an issue of considerable size. Drawing pins, used to hold down the name cards, were also implicated until permission for their use was denied as 'extra material' even though they were in the room. If we did not stop this acquisition of details from inside the room it could conceivably escalate until the students started taking the room itself — screws from lights windows etc — apart.

2nd Week 2nd Day

There is still what could either be termed passive acceptance or an embracing of the rules by students. The latter seems more plausible since within the structure of the project, each student guards his contribution carefully. It is as if they are enforcing the rules.

The reason for the success i.e. the lack of rebellion would obviously be partly due to the detailed planning that anticipated the project. Nevertheless a large portion of its ~~success~~ ^{being} is the timing. Confronted with this project at the very beginning of their course (when they do not know each other) has proved a critical decision. Rebellion is instigated when two ^{or more} people have the same thought and communicate ~~it~~ ^{it} in a direct manner. Since these students can't talk they cannot be direct (see thoughts on 2nd week 1st day). Their own reluctance to group is an additional help.

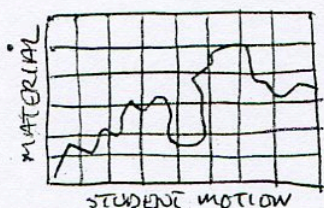
Using the last sentence as a premise it is clear why the present material is presenting difficulties. It is the extensibility of the paper roll which is antithetical to their individual attitudes. Only 2 people are using the paper rolled out. All the others are in some way manipulating a contained object. Indeed 3 or 4 people are building "shelters" for themselves.

At this time I foresee a crisis in general. The nature of the extendible rolls is gradually affecting the individual behaviour. Students do help each other with problems of construction though still defining borders between each's work. It can be long before there is interchange which will demonstrate its possibilities to the whole group.

the singular (or near) direction of the string, in a sense the speed of the string - an extreme version of the roll of paper instigated an immediate and generally spontaneous start to the project. This "length" exploration was spent after an hour and students settled down to explore its lateral qualities either additional - plaiting or subtractively - shredding.

The property to attach of the string pervaded most students activities. The hangover idea of string in a supporting role - tying things but never things was an early obstacle. Some chose to an analogous alternative namely knitting and weaving figuratively renaming it WOOL or THREAD.

The tying in to the project of chairs was immediately disallowed. It is not that chairs are less object like than say radiators but they are locomotive whereas radiators are static. It is imperative that the stuff of the activities ~~is~~ limited to that given - student room and material with emphasis on material. If this emphasis is to remain clear then any change must be limited to the material - There is no change in the room, everything is fixed. But furniture can cloud the issue by losing its identity in orientation within the material. The room is like a graph with the two axes being material and student movement



WEEK 3 DAY 2

An equation is evolving - the less you have the more you use. Given a ball of string students activate the whole, they expand the nucleus or seed (the ball) until it grows into a many branched "tree". This is the antithesis of the volume of polystyrene which was generally distracted by cutting and burning into it. The latter is an interesting phenomenon. The mixture of fire and string does not produce a different object so much as an event in time. Of course there is a result - charred dust but this is seen as irrelevant in the context of the fire-burning-string. How different this is from mixing water with material; here there is no event or none that is stimulating, just a result. Fire = cause. Water = effect.

~~The~~ expand in the previous paragraph referred to addition of the original width and shortened length. Some students have also interfered with the width. These shreds produce an ethereal volume - a kind of foliage unlike the ~~hierarchical~~ ordered branches of the "tree". The emphasis is on expanding the whole at one time. The network of branches in the "tree" are seen in part and in singular direction each.

Generally sculpture as object - self contained (polystyrene) is giving way to sculpture as place - activating the pre-passive room.

WEEK 4 DAY 1

Tools - sparsity of detailed and traditional hard tools like saws, chisels & hammer have contributed to the untraditional, non-geometric formlessness. The room has been kept uncluttered.

I have discovered the point at which one should STOP engaging in conversation. Too often in the past we have overshot the point at which we should have walked away.

The plaster has a curious way of disappearing. It does not in fact, but its dispersion over a wide area allows it to disappear perceptually. There can be no product and left-over since its amorphous drifting quality is overwhelming.

Students have taken longer to negotiate this material. Extending the previous paragraph, the ethereal fluxious state is extremely difficult to control and even when that is achieved the static state is extremely difficult to hold. Perhaps this is the trouble. They are fighting the natural development of the plaster.

WEEK 4. DAY 2

Experience - 'don't comment on anything that isn't in the past tense, anything which is not done or is not there. Avoid speculation and prediction which is an discussion based on quicksand.'

The brush has become the main tool in forming this material. This week has had the power of elevating the common brush to the dignity of an artistic tool.

My musings about adding water at the second half of this week is mainly that it places plaster back in a traditional context. One of the priorities of this whole project is to disorientate students by giving materials in a restrictive and therefore different from normal context.

The seeming limitations of the singular material has perhaps forced students to work alike: that is not to say imitation but rather a personal investigation and extension of the obvious general attitudes to working the material. In a sense this is refreshing in that there is no premium of novelty, rather on the evaluation of the quality of the ~~act~~.

Peter Atkins came into the studio area and said of McArdu's work - what a fantastic line. My immediate reaction was to contest that it was a line. Owing to the procedure of the project which generally disallows, or at worst requests that you do not verbalise this fruitless argument was avoided. Whether it was a line (word) has nothing to do with the excitement of the objects. Our terminology, the way we think of things is being disorientated & re-orientated.

WEEK 5 DAY 2

Every move, every action I made was timed. It was an extremely unnerving experience and made me acutely aware of PRESENTNESS.

Coupled with this several infringements of the rules took place intentionally at one time: this I assume was to test my sense of priorities and to inform them of their priorities also.

Group activities took place by "looks." What is surprising is the variety of propositions possible. Teaching by ^{facial} expression is yet another way of making a statement without contact ^(a very long ridge) and thus without opposition.

Indirectly this places staff in the role of ignorant bystander, and reverses the roles which we set up. One is empathetic with the students left of nothing within unknown boundaries. The enigmatic games the students play are unfathomable but certainly I was more involved in today's activities in trying to align myself.